

Fall 11-3-2006

## Be/dazzled, Carmina Burana

Lehigh University Music Department

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2006-2007 season

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*Lehigh University Music Department  
presents*

# Lehigh University Choral Arts

Steven Sametz, *director*

# Lehigh Philharmonic Orchestra

Timothy Schwarz, *interim director*

*Steven Sametz*

# *Be/dazzled*

Diane Monroe, *electric violin*

*Carl Orff*

# *Carmina Burana*

Elizabeth Weigle, *soprano*

Dana Wilson, *tenor*

Brian Ming Chu, *baritone*

Steven Sametz, *conductor*

Friday, November 3, 2006  
Saturday, November 4, 2006  
8 pm Baker Hall  
Zoellner Arts Center

Elizabeth Weigle is the Dyer Artist-in-Residence.  
Brian Ming Chu is the Peter D. Finkel '81 Artist-in-Residence.  
Dana Wilson is the Steven P. Sametz Artist-in-Residence.

This production is supported in part by the Dexter F. and  
Dorothy H. Baker Foundation.



# PROGRAM

*Be/dazzled* for solo (electric) violin and orchestra (2006)  
for the Lehigh University Philharmonic Orchestra  
(premiere)

Steven Sametz  
(b. 1954)

*Carmina Burana*

Carl Orff  
(1895-1982)

Elizabeth Weigle, soprano  
Brian Ming Chu, baritone  
Dana Wilson, tenor

*Prologue: Fortuna imperatrix mundi*

*O Fortuna*

*Fortune plango vulnera*

I. *Primo Vere*

*Veris leta facies*

*Omnia Sol temperat* - baritone solo

*Ecce gratum*

*Uf dem Anger*

*Floret silva*

*Chramer, gip die varwe mir*

*Reie*

*Were diu werlt alle min*

II. *In Taberna*

*Estuans interius* - baritone solo

*Olim lacus colueram* - tenor solo and chorus

*Ego sum abbas* - baritone and chorus

*In taberna quando sumus*

III. *Cour d'amour*

*Amore volat undique* - soprano solo and boy choir

*Dies, mox et omnia* - baritone solo

*Stetit puella* - soprano solo

*Circa mea pectora* - baritone solo and chorus

*Si puer sum puellula*

Terrence McLaughlin, solo

*Veni, veni, venias*

*In trutine* - soprano solo

*Tempus est jocundum*

*Dulcissime* - soprano solo

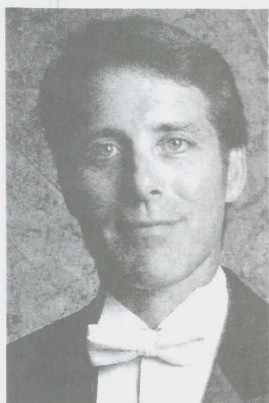
*Blanziflor et Helena*

*Ave formosissima*

*Fortuna imperatrix mundi*

*O Fortuna*

## ABOUT THE ARTISTS

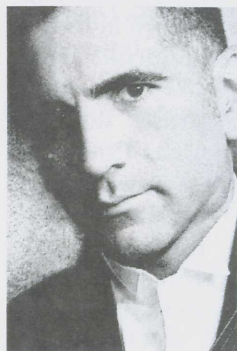


Steven Sametz, Ronald J. Ulrich Professor of Music, has earned increasing renown in recent years as both composer and conductor. He is the Director of Choral Activities at Lehigh University and also serves as artistic director of the elite *a cappella* ensemble, The Princeton Singers. Guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Choral Festival, the New York Chamber Symphony, and the Netherlands Radio Choir. Dr. Sametz' compositions have been heard throughout the world at the Tanglewood, Ravinia, Schleswig-Holstein, Santa Fe, and Salzburg music festivals. His *in*

*time of* appears on the Grammy-award-winning CD by Chanticleer, "Colors of Love," and his works may be heard on six other Chanticleer CDs, as well as Lehigh University Choir's "Live from Taipei," the Lehigh University Choral Arts "Christmas at Lehigh," The Princeton Singers' "Reincarnations," "Christmas with The Princeton Singers," and "Old, New, Borrowed Blues."

Dr. Sametz has received commissions from the National Endowment for the Arts, the Connecticut Council for the Arts, and Santa Fe Music Festival, creating new works for Chanticleer, the Dale Warland Singers, The Princeton Singers, the Philadelphia Singers, the Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists, and the King of Thailand. His compositions are published by Oxford University Press, GIA, E.C. Schirmer, Walton, and Alliance Music.

Dr. Sametz has served as panelist for the National Endowment for the Arts and Chorus America. He has been Director of Choral Activities at Harvard University and is the founder and director of the Lehigh University Choral Union. At the Santa Fe Music Festival, he conducted his own works in a program entitled "Sametz conducts Sametz." He has conducted Chanticleer with the Lehigh University Choir in the Monteverdi *Vespers of 1610* in New York and San Francisco to critical acclaim. Dr. Sametz holds degrees from Yale University, the University of Wisconsin - Madison, and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany.



Timothy Schwarz is currently serving as Interim Director of the Lehigh University Philharmonic. His career is a mixture of prestigious and unusual concert venues. A native of Philadelphia, Timothy picked up his first violin at age four and gave his first public performance at age six. Just three years later, he made his solo debut with the Philadelphia Orchestra, one of the youngest musicians ever to perform with this legendary institution. In 1986 he was awarded a Starling Scholarship to study with Dorothy DeLay at the Cincinnati College-Conservatory of Music, which he did until 1991. In

1992 he completed his Master's in Music at the Peabody Conservatory in Baltimore.

In 1995, Timothy won the Gold Medal for the annual "Artistic Ambassador" competition held in Washington, DC. The award was a nine-week solo tour of eleven countries in the Middle East and South-East Asia. The tour was hailed by the U.S. State Department as "quite arguably the best tour ever sponsored by the United States" and resulted in three return engagements over the next five years. Mr. Schwarz has also done solo tours in North America, South America and Europe. He has produced several solo and chamber CD's, which are distributed by EMI, Allegro, and Naxos labels.

In 1999 Mr. Schwarz was appointed a one-year teaching position at the University of Delaware, where he discovered his love for education. In 2001 he started a Doctorate of Musical Arts at Temple University, where he was awarded the highly competitive University Fellowship. He is currently teaching and coaching chamber music at Temple University and Lehigh University while completing his Doctorate. Mr. Schwarz has also given master classes at conservatories in Philadelphia, New York, Cairo, Damascus, and Bangkok.

Throughout his career, Timothy has been a devoted chamber musician. In 2005 he joined the Serafin String Quartet and continues to perform with his clarinet trio Tripod. Mr. Schwarz currently resides in Trenton, New Jersey, with his partner, Dr. Mark Tirone.



**Diane Monroe** is a violinist whose expressive artistry has touched audiences in both worlds of classical and jazz. Ms. Monroe's visibility as a jazz artist began with her long-standing membership as first violinist of the Uptown String Quartet and the Max Roach Double Quartet, seen on *The Cosby Show*, CBS News Sunday Morning, and Mr. Rogers' Neighborhood. Her compositions and arrangements were highlighted here, and in performances in major concert halls and festivals throughout the world. Recordings with these ensembles include the Soul Note, Philips/Polygram, and Mesa/Bluemoon labels. During her tenure with the String Trio

of New York, she collaborated with Saxophonists Joe Lovano and Oliver Lake. She has also performed with Reggie Workman, Kenny Barron, Anthony Davis, Uri Caine, John Blake, Jim Ridl, Regina Carter, Mark O'Connor, and the U. of Oregon @ Eugene and Philadelphia U. of Arts jazz bands. Ms. Monroe's jazz festivals include the Mellon, Peco, Cool, North Sea, Barcelona, and the Montreux Jazz Festival presentation in Central Park, New York City in 1998. She was a soloist in the original Fiddlefests at Carnegie Hall, Alice Tully Hall, Switzerland's Tonhalle, and the Apollo Theater. In "Jazz at Jennings", a benefit performance sponsored by the late Peter Jennings, Monroe performed with jazz greats Percy Heath, Jimmy Cobb, John Faddis, Shannon Gibbons, Renee Rosnes and Wycliff Gordon.

In 2000, she was conductor of the Fiddlefest Jazz Orchestra at the Verbier Festival in Switzerland, featuring violin soloist, Kennedy. As an educator she teaches at Temple University, and has given workshops for the coveted East Harlem Violin Program and the Berklee College of Music in Boston. The esteemed composer/pedagogue David Baker is presently writing a violin concerto for Ms. Monroe, and she has recorded Baker's Sonata for Jazz violin and String Quartet with the Oregon String Quartet, soon to be released on Koch Records.

Ms. Monroe can be seen in the documentary film, "Small Wonders," and the most recent movie, "Music of the Heart", starring Meryl Streep. A Philadelphia native, Monroe is a Curtis Institute of Music and University of the Arts graduate, and has taught at Oberlin Conservatory, Swarthmore College, and Temple University. She received the 2002 Distinguished Alumni Award from the University of the Arts in Philadelphia, and is currently a Pennsylvania Performing Arts on Tour roster artist. For more information on Diane Monroe, visit [www.monroesbow.com](http://www.monroesbow.com).



**Soprano Elizabeth Weigle** is sought for her unique vocal beauty and interpretive insight, which she lends to music ranging from the Baroque to the 21st Century. Her recent and upcoming performances include the world premiere of Theofanidis' *Now is the Time that Hope Has Come* (Juilliard Theater), Mahler Symphony Number Four (Colorado Symphony Orchestra), and Oliver Knussen Hums and Songs of Winnie the Pooh (Carnegie Hall). She has performed with the American Bach Soloists in San Francisco, the Cathedral Choral Society at the National Cathedral in Washington, DC



and the Baroque Chamber Orchestra of Colorado. Her most recent recordings include Mozart's *Requiem* with Apollo's Fire, and the world premiere of *66 Times* by Prix de Rome winning composer Shih-Hui Chen. A graduate of the Eastman School of Music where she studied with the late Jan DeGaetani, and coached extensively with Paul O'Dette and Christel Thielmann, Weigle received her Masters degree from the Manhattan School of Music with continued studies at The Juilliard School.



Baritone **Brian Ming Chu** has been acclaimed for his "sterling performances" [Washington Post] and for a voice "rich and resonant...an impressive performer of wide range, agility, and expressive storytelling ability" [Monterey Herald]. He has sung numerous roles with regional opera companies of Philadelphia, Washington, and Baltimore, where he was a resident artist with the Baltimore Opera Company in *Carmen*, *Salome*, *La scala di seta*, and *Lady Macbeth of Mtsensk*. Recent signature roles include Marcello in Puccini's *La Bohème* with the North Penn Symphony, Harrisburg Opera, and the Helena Symphony (MT), and the title role of *The Barber of Seville*.

An established oratorio soloist, he has collaborated with Boston's The King's Noyse, Washington's Cathedral Choral Society and Orchestra of the 17<sup>th</sup> Century, Concert Artists of Baltimore, the Dryden Ensemble, Piffaro, the Philadelphia Singers, and Brandywine Baroque. His east coast engagements in the past season included Bach's solo cantatas 56 and 82, Mozart's *Coronation Mass* and *Mass in C Minor*, Vaughan Williams' *Five Mystical Songs*, Brahms' *Requiem* in Philadelphia, and Rossini's *L'italiana in Algeri* with Opera Vivente (Baltimore).

He has appeared in recital at Carnegie's Weill Hall and Merkin Hall in New York, as well as at Washington's Phillips Collection. He has been a featured artist with the Caramoor Music Festival (Rossini's *Otello*) and a voice fellow with the Carmel Bach Festival. A proponent of new music, he has collaborated with emergent composers such as Aaron Jay Kernis, Alan Mandel, and Richard Einhorn. He has sung under the baton of conductors Peter Schreier (*St. John Passion*) and William Christie (Oronte in Charpentier's *Médée*) of Les Arts Florissants. Recent concert credits include the Mozart *Requiem* in Washington, DC, Orff's *Carmina Burana*, Mahler's *Songs of a Wayfarer* in New York and Baltimore, orchestral songs of Jean Sibelius at the Panula-Sibelius Symposium in Romania, Scarlatti's *Stabat Mater* in Lisbon, Monteverdi's *1610 Vespers* in Venice and Baltimore, and *Messiah* performances on three continents.

Mr. Chu is currently resident in Philadelphia and teaches on the voice faculties of Lehigh University and Muhlenberg College. He did his graduate studies in voice and opera at Peabody Conservatory and holds a bachelor's degree in architecture from Cornell University. Upcoming engagements this season include the title role of Mendelssohn's *Elijah*, Haydn's *Creation*, and Beethoven's *Ninth Symphony*.

Tenor **Dana Wilson's** performance repertoire spans from Early Renaissance Composition to contemporary Jazz. Mr. Wilson earned his education at the Loyola College of Music and Fine Arts in his Native New

Orleans. He now performs in the Philadelphia region, throughout the US, and internationally in opera, operetta, oratorio, in recital and as a chamber music soloist.

His oratorio credits include Mozart's Requiem with the Festival de St. Louis Orchestra in Paris, Handel's Israel in Egypt with the Choral Arts Society of Philadelphia, Bach's St. John's Passion with the Chamber Orchestra of Philadelphia, Bach's Coffee Cantata with the Louisiana Philharmonic Orchestra, Handel's Messiah with the Pensacola Symphony, and Haydn's Creation, Mendelssohn's Elijah, and Respighi's Laud to the Nativity with members of the Philadelphia Orchestra. In 2002, Mr. Wilson was a finalist in Grammy Award Winning Chanticleer's auditions and currently performs and has recorded with leading choral and chamber Music organizations throughout the country. He has toured with The Santa Fe Desert Chorale and has recently recorded with Grammy nominated, and nationally renowned vocal ensemble, Conspirare.

Other appearances have included performances with The Concert Operetta Company of Philadelphia and in recital on New York City's popular concert series at Trinity Wall Street. Recently, Mr. Wilson has performed recently in concert appearances in Texas and Nebraska with Conspirare; the role of "Damon" in *Acis and Galatea* at Philadelphia's Kimmel Center; and as soloist in the Easter Oratorio with the Vox Amadeus Ensemble.

Future Engagements include guest artist appearances with the Mendelssohn Club of Philadelphia in *Carmina Burana* Nov. 17th and 18th, The Helena Symphony in Helena Montana, in Handel's *Messiah*, *Conspirare* in the Spring of 2007 and a World Songbook Recital Tour in New Zealand Spring of 2008.

## PROGRAM NOTES

### *Sametz Be/dazzled*

#### *for solo (electric) violin and orchestra*

*Be/dazzled* draws its inspiration from the first line of a choral work I composed for The Princeton Singers in 2005, *Musicae animae*. The text of that work is a paraphrase of the second Logion (sayings attributed to Christ) from the Gospel according to Thomas:

*Let him seek and cease not 'til he finds,  
and when he finds he will be troubled,  
and when he has been troubled, he shall marvel;  
and he will reign over the All.*

The idea of seeking and journeying through troubles or confusion to arrive at understanding is something we can all relate to. In writing a work for orchestra, I wanted to use that idea of the solo violinist as the seeker. The opening cadenza has a searching quality which is developed in a dialogue between the soloist and the orchestra. The ending moves towards the idea of the title: that there is an opening into dazzling brilliance and understanding of the All.

## Orff *Carmina Burana*

*Fortune smiled on me when she put into my hands a Würzburg secondhand book: a catalogue, in which I found a title that exercised on me an attraction of magical force:*

*Carmina Burana*

*Latin and German songs of a thirteenth century manuscript from Benedicktbeuern, edited by J. A. Schmeller...*

For Carl Orff, this was indeed a turning point in his life. The collection of about 250 poems found in the Benedictine monastery of Beuern (Burana) written in Latin, Middle High German, and old French was attributed to the goliards. The name goliard derives from either Goliath (which was synonymous with vice) or "gula," (greediness in sin). The goliards were itinerant students, monks, and clerics known more for their licentiousness than their religious pursuits. That Orff's reaction to the text was strong and immediate is unmistakable.

*I obtained the book on Maundy Thursday 1934, a memorable day for me. On opening it, I immediately found, on the front page, the long famous picture of Fortune with her wheel, and under it the lines:*

*O Fortuna, Velut luna, Statu variabilis... Picture and word seized hold of me. On the very same day I had outlined a sketch in short score of the first chorus, "O Fortuna." After a sleepless night in which I almost lost myself in the extensive volume of poems, a second chorus, "Fortune plango vulnera" also came into being, and on Easter morning a third, "Ecce gratum," was set down on paper.*

The work was originally intended to be staged with mime and is divided into three sections with a prologue. The choral prelude is a lamentation on the caprices of Fortune. "Primo Vere" announces the coming of spring with dancing and merrymaking. "In Taberna" depicts the decadence of the goliards, exalting selfishness, blasphemy, idle pleasure, and squalor. "Cour d'amour," the most extended of the sections, revels in the flirtations and joys of love: an adolescent boy yearns for the girl whose red shift trembles in the breeze, imploring the gods to grant him happy union with this girl. A men's sextet speculates on the likely outcome of such a union, and the girl decides to submit to "so sweet a yoke." After much joy, she cries out as she "gives herself completely." In the penultimate section, the youth compares her to the great beauties of all time: Blanzifor (Blanchefleur) and Helen, even to "Venus generosa." Their passions spent, all returns to the rule of Fortune as "empress of the world."



# TEXTS AND TRANSLATIONS

## Carmina Burana

### *Fortuna Imperatrix Mundi*

#### *1. Chorus*

*O Fortuna,  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.*

*Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
ob umbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.*

*Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!*

*Fortune plango vulnera  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur,  
fronte capillata,  
sed plerumque sequitur  
occasio calvata.*

*In Fortune solio  
sederam elatus,  
prosperitatis vario*

### *Luck, Empress of the World*

O luck,  
like the moon  
changeable in state,  
you are always waxing  
or waning;  
hateful life  
is one moment hard  
and the next moment watches over  
the mind's acumen in gambling;  
poverty,  
power,  
it melts like ice.

Fate monstrous  
and empty,  
a whirling wheel you are;  
if badly placed  
health is vain -  
it can ever be dissolved;  
overshadowed  
and veiled  
you harass me too;  
now at the gaming table  
my bare back  
I bring to your villainy.

The luck of health  
and strength  
is against me,  
is attacked  
and ruined  
all the time, in your service.  
In this hour  
without delay  
sweep the sounding strings;  
and for that which, by lot  
overthrows the strong man,  
weep with me, all of you!

#### *2. Chorus*

I weep for the wounds of luck,  
with brimming eyes,  
because her gifts to me  
she rebelliously takes away.  
Truly it is written  
that the head may be hairy  
but often there follows  
a season of baldness.

On the throne of luck  
I used to sit joyfully,  
with prosperity's manifold



*flore coronatus;  
quicquid enim florui  
felix et beatus,  
nunc a summo corruui  
gloria privatus.*

*Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice –  
caveat ruinam!  
Nam sub axe legimus  
Hecubam reginam.*

### I. Primo vere

*Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
memorum dulcisono  
que cantu celebratur.*

*Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipatur flore.  
Zephyrus nectareo  
spirans in odore,  
certatim probra vivo  
curramus in amore.*

*Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.*

*Omnia sol temperat  
purus et subtilis,  
novo mundo reserat  
faciem Aprilis,  
ad amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.*

*Rerum tanta novitas  
in solumni vere*

flowers I was crowned;  
but however I flourished  
happy and blessed,  
now I have tumbled from the top,  
robbed of glory.

The wheel of chance spins;  
one man is abased by its descent,  
the other carried aloft;  
all too exalted  
sits the king at the top –  
let him beware ruin!  
For beneath the wheel we read  
that Hecuba is queen.

### I. In Springtime

The gay face of spring  
is set before the world;  
the sharpness of winter  
now flees defeated;  
in various apparel  
Flora reigns,  
and in the euphony of the woods  
she is hymned in song.

In Flora's lap  
Phoebus anew  
laughs; with many a flower  
he is now wreathed.  
Zephyr with honeyed scents blows  
on his way.  
To vie for the prize  
of love let us hurry.

Warbles in song  
sweet Philomena;  
with manifold flowers laugh  
the cheerful meadows now;  
a flock of birds flits  
through the pleasant woods,  
and a chorus of maidens offers  
now joys in the thousands.

### 4. Baritone

Soothes all things the sun  
pure and fine;  
sown anew is the world's  
face by April,  
towards love hastens  
the master's heart,  
and over happy folk rules  
the boy-god.

So much newness  
in this rite of spring,

*et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est probitas  
tuum retinere.*

*Ama me fideliter,  
fidem meam nota  
de corde totaliter  
et ex mente tota.  
Sum presentialiter  
absens in remota,  
quisquis amat taliter,  
volvitur in rota.*

*Ecce gratum  
et optatum  
ver reducit gaudia,  
purpuratum,  
florete pratum,  
sol serenat omnia.  
Iam iam cedant tristitia!  
Estas redit,  
nunc recedit  
hyemis sevitia.*

*Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam sugit,  
ver estatis ubera;  
illi mens est misera,  
qui nec vivit  
nec lascivit  
sub estatis dextera.*

*Gloriantur  
et letantur  
in melle dulcedinis  
qui conantur,  
ut utantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paradis.*

#### *Uf Dem Anger*

*Tanz*

*Floret silva nobilis  
floribus et foliis.*

#### 5. Chorus

and spring's power  
orders us to be glad.  
It offers ways we know,  
and in your springtime  
it is faithful and right  
to keep your lover.

Love me faithfully  
mark how I trust you  
with all my heart  
and with all my mind.  
I am with you  
even when I am far away.  
Whoever loves as I do  
is turned on the wheel.

See, pleasant  
and longed-for  
spring restored delight;  
a blaze of color,  
the meadow is in bloom;  
the sun lights up everything.  
Now let sadness be gone!  
Summer returns,  
now withdraws  
the wildness of winter.

Now melts  
and vanishes  
hail, snow and the rest;  
fog disperses,  
and now sucks  
spring at summer's breasts.  
He is a miserable soul  
who does not enjoy life  
nor lusts  
under the reign of summer.

They give glory  
and are glad  
in the honey of sweetness,  
who strive  
to use  
Cupid's prize;  
let us at Venus' command,  
glory  
and be glad  
that we are the equals of Paris.

#### On the Green

Dance

#### 6. Orchestra

#### 7. Chorus

The noble wood is in bloom  
with flowers and leaves.

Ubi est antiquus  
meus amicus?  
Hinc equitavit,  
eia, quis me amabit?  
Floret silva undique  
nah mime gesellen ist mir we.

Grounet det walt allenthalben,  
wa ist min geselle also lange?  
Der is geriten hinne,  
o wi, wer sol mich minnen?

*Semichorus*

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der  
minnenliebe noete.

Seht mich an,  
jungen man!  
Lat mich iu gevallen!

Minnet, tugentliche man,  
minnecliche frouwen!  
minne tuot iu hoch gemuot  
unde lat iuch  
in hohen eren schouwen.  
Seht mich an, etc.

Wol dir, werlt, daz du bist  
also freudenriche!  
ich will dir sin undertan  
durch din liebe immer sicherliche.  
Seht mich an, etc.

Where is my old  
lover?  
He rode hence:  
alas! who will love me?  
The wood is everywhere in bloom,  
I long for my lover.

If the wood is everywhere green,  
why is my lover so long?  
He has ridden away from here;  
alas, who shall love me?

#### 8. *Semichorus*

Shopkeeper, give me the color  
to redden my cheeks  
so that I may catch the young men,  
thanks to you,  
for love-making.

Look at me,  
young men!  
Let me please you!

Make love, good men,  
lovable women!  
Love makes you courageous,  
and lets you stand  
in high honor.  
Look at me, etc.

Welcome, world, that is  
so full of joys!  
I will be your subject,  
always secure in your love.  
Look at me, etc.

#### 9. *Round Dance* *Chorus*

Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!  
Chume, chum gesele min,  
ih enbite harte din.

Suzer rosenvarwer munt,  
chum un mache mich gesunt.  
Swaz hie gat umbe, etc.

Here they go round and round,  
they are all maidens,  
they want a man  
all this summer long!  
Come, come my mistress,  
I entreat you sore.

Sweet, rosy-hued mouth,  
come and make me well.  
Here they go round and round.

#### 10. *Chorus*

Were diu werlt alle min  
von deme mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chünegin von Engellant  
lege an minen armen.

Were all the world mine  
from the sea to the Rhine,  
I would starve myself of it  
so that the queen of England  
might lie in my arms.

## II. In Taberna

Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti:  
factus de materia,  
cinis elementi,  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapienti  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta, navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenent clavis,  
quero mihi similes  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
iocus est amabilis  
dulciorque favis;  
quicquid Venus imperat,  
labor est suavis,  
que nunquam in cordibus  
habitat ignavis.

Via lata gradior  
more iuventutis,  
implicor et vitiis  
inmemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in asima  
curam gero cutis.

[Cignus ustus cantat:]  
Olim lacus colueram,  
olim pulcher exiteram,  
dum cignus ego fueram.  
Miser, miser!  
modo niger  
et ustus fortiter!

## 11. Baritone

## II. In the Tavern

Burning inwardly  
with mighty anger,  
in my bitterness  
I speak to my own mind;  
made of matter,  
my element is ash,  
I am like a leaf  
that the wind toys with.

For since it is right  
that a wise man  
sets upon rock  
his foundation stone,  
I am a fool, like  
a gliding stream,  
under whose course  
nothing endures.

I am borne like  
a ship without a sailor,  
as, through the paths of the air,  
a stray bird is carried;  
chains do not hold me,  
a key does not make me fast;  
I seek those like myself  
and I am at one with vicious folk.

The heaviness of my heart  
seems a weighty matter;  
sporting is pleasant,  
and sweeter than honeycombs;  
whatever Venus may command,  
the task is delightful;  
she never dwells in hearts  
that are lazy.

On a broad road I walk  
like any young man,  
and I am bound up in vices,  
unmindful of virtue,  
greedy for pleasure  
more than for health,  
dead in spirit,  
I take care of my skin.

## 12. Male Chorus and Tenor Solo

[The roasted swan sings:]  
Once I dwelt on the lakes,  
once I appeared beautiful,  
when I was a swan.  
Wretch that I am!  
Now black  
and roasting fiercely!



*Girat, regirat garcifer;  
me rogos urit fortiter:  
propinal me nunc dapifer.  
Miser, etc.*

*Nunc in scutella iaceo,  
et volitare nequeo,  
denter frendentes video:  
Miser, etc.*

13. *Baritone and  
Male Chorus*

*Ego sum abbas Cucaniensis  
et in secta Decii voluntas meas est  
et qui mane me quesierit  
in taberna  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:  
Wafna, wafna!  
Quid fecisti sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!*

14. *Male Chorus*

*In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudanus.  
Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiat.*

*Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Baccho mittunt sortem.*

*Primo pro nummata vini,  
ex hac bibunt libertini;  
semel bibunt pro captivis,  
post hoc bibunt ter pro vivis,  
quater pro christianis cunctis,  
quinque pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.*

*Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter agentibus.*

*The spit turns and re-turns,  
my funeral pyre burns me fiercely;  
now the serving boy approaches me.  
Wretch that I am!, etc.*

*Now I lie on a salver,  
and I cannot fly away;  
I see champing teeth.  
Wretch that I am!, etc.*

*I am the Abbot of Cucany,  
and my deliberation is among drinkers,  
and my desire to be in the school of Decius,  
and whoever seeks me early in the tavern,  
by evening he will go out bare,  
and thus stripped of his clothes he will cry:  
Wafna, Wafna!  
Vilest fate, what have you done?  
The joys of my life,  
all of them, you have taken away!*

*When we are in the tavern,  
we do not mind what the place may be,  
but we hurry to the gambling,  
which always makes us sweat.  
What goes on in the tavern  
where money is the butler,  
you had better ask here;  
if I tell you, then listen.*

*Some gamble, some drink,  
some enjoy doing both.  
but of those who stay to gamble,  
some of them are stripped,  
some are clothed,  
and others covered with money-bags.  
Nobody there's afraid of death,  
but they draw lots in Bacchus' honor.*

*Once for the buyer of the wine  
free men drink out of it;  
twice they drink for those in prison,  
after that, three times for the living,  
four times for all Christians,  
five times for those who died in the faith,  
six times for the weak sisters,  
seven times for the forces on forest duty.*

*Eight times for errant brothers,  
nine times for monks dispersed,  
ten times for sailors,  
eleven times for quarrellers,  
twelve times for penitents,  
thirteen times for those going on a*

*Tam pro papa quam pro rege  
bibunt omnes sine lege.*

*Bibit here, bibit herus,  
bibit miles, bibit clericus  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magus.*

*Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.*

*Parem sexente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta,  
sic nos rodunt omnes gentes  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.*

### III. Cour d'Amour

*Amor volat undique,  
captus est libidine.  
iuvenes, iuencule  
coniunguntur merito.*

*Siqua sine socio,  
caret omni gaudio;  
tenet noctis infima sub intimo  
cordis in custodia:*

*Fit res amarissima.*

Women

Soprano

Women

### 16. Baritone

*Dies, nox et omnia  
michi sunt contraria  
me fay planszer,  
oy suvenz suspirer,  
plu me fay tener.*

*O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolur  
attamen consulite*

journey, the same for the Pope as for the King  
everyone drinks without license.

The mistress drinks, the master drinks,  
the soldier drinks, the cleric drinks,  
this man drinks, that woman drinks,  
the servant drinks, the maid-in-waiting drinks,  
the quick man drinks, the lazy man drinks,  
the white man drinks, the black man drinks,  
the regular drinks, the stray customer drinks,  
the greenhorn, drinks, the wise man drinks.

The poor man drinks, and the invalid,  
the exile drinks, and the man nobody knows,  
the boy drinks, the greybeard drinks,  
the president drinks, and the deacon,  
the sister drinks, the brother drinks,  
the old man drinks, the mother drinks,  
that woman drinks, this man drinks,  
a hundred drink, a thousand drink.

Six hundred pence are too few to last,  
when unbridled and  
unceasingly they are all drinking.  
Let them cheerfully drink the  
maximum, people plague us all so, and so  
poor we shall be. Let those who plague us  
be confounded, and not be  
accounted with the righteous.

### III. Court of Love

Love flies everywhere,  
he is seized by desire.  
Young men, young girls,  
are rightly coupled together.

The girl without a lover  
does without any pleasure; she keeps the  
last watches of the night alone  
in custody of her heart:

It is the bitterest fate.

Day, night and all things  
are against me;  
the chatter of maidens makes me weep;  
often I sigh,  
and it makes me more fearful.

O, my friends, go on playing, and tell me,  
you who know,  
spare me in my sadness;  
great is grief,  
at least advise me,

*per voster honur.*

*Tua pulchra facies  
me fay planszer milies,  
pectus habet glacies.  
A remeder,  
statim vivus fierem  
per un baser.*

*Stetit puella  
rufa tunica;  
si quis eam tetigit,  
tunica crepuit.  
Eia!*

*Stetit puella  
tamquam rosula;  
facie splenduit,  
os eius floruit.  
Eia!*

*Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.  
Manda liet,  
manda liet,  
miin geselle  
chumet niet.  
Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucent donat tenebris.  
Manda liet, etc.*

*Vellet deus, vellent dei  
quod mente proposui:  
ut eius virginea  
reserassem vicula.  
Manda liet, etc.*

*Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.  
Amore suscescente,  
pariter e medio  
propulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.*

*Veni, veni venias,  
ne me mori facias,  
hyrca, hyrce, nazaza,  
trillirivos...*

#### 17. Soprano

*in your kindness.*

*Your beautiful face makes me weep  
a thousandfold,  
ice is your breast.  
To cure me,  
I would at once be made alive  
by a kiss.*

*A girl stood  
in a red shift;  
if anyone touched it,  
the shift trembled.  
Eia!*

*A girl stood  
like a rosebud;  
her face was radiant,  
her mouth in flower.  
Eia!*

#### 18. Baritone and Chorus

*Around my heart  
there is much sighing  
for your beauty,  
which wounds me pitifully.  
Manda liet,  
manda liet,  
my lover  
does not come.  
Your eyes are bright  
as the rays of the sun,  
as the splendor of lightning  
that gives light in darkness.  
Manda liet, etc.*

*May God will, may the gods grant  
what I have planned in my mind:  
that her virginal  
bonds I may unchain.  
Manda liet, etc.*

#### 19. Male Chorus

*If a boy with a girl  
tarries in a little room,  
happy their mating.  
As love rises,  
and from between them both  
weariness is driven far away,  
an indescribable playfulness begins  
in their limbs, their arms, their lips.*

#### 20. Double Chorus

*Come, come, do come,  
do not make me die,  
hyrca, hyrca, nazaza,  
trillirivos...*

*Pulchra tibi facies  
oculorum acies,  
capillorum series,  
o quam clara species!*

*Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!*

Your beautiful face,  
the glance from your eyes,  
the tresses of your hair,  
oh what a glorious creature!

Redder than the rose,  
whiter than the lily,  
more beautiful than anything,  
I am always proud for you!

## 21. Soprano

*In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.*

*Sed eligo quod video,  
collum iugo predeo;  
ad iugum tamen suave transeo.*

In the uncertain balance of my mind  
the opposites waver,  
desirous love and modesty.

But I chose what I see,  
I offer my neck for the yoke;  
to so sweet a yoke I submit.

## 22. Chorus

*Tempus est iocundum,  
o virgines,  
modo con gaudete  
vos iuvenes.*

This is a joyful time,  
o you maidens;  
rejoice now,  
you young men.

## Baritone

*Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.*

*Oh, oh, oh,  
I am bursting all over;  
now for love of a girl  
I burn all through;  
a new, a new love  
it is for which I die.*

## Women

*Mea me confortat  
promissio,  
mea me deportat  
negatio.*

I become stronger  
when I promise,  
I am downcast  
when I refuse.

## Soprano and Women

*Oh, oh, oh etc.*

*Oh, oh, oh, etc.*

## Men

*Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.*

In winter time  
man is patient,  
in the springtime breezes  
he is desirous.

## Baritone

*Oh, oh, oh, etc.*

*Oh, oh, oh, etc.*

## Women

*Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.*

It teases me, my  
virginity,  
it thrusts me down, my  
simplicity.

## Soprano and Women

*Oh, oh, oh, etc.*

*Oh, oh, oh, etc.*



Chorus

Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereo.

Come, my mistress,  
with delight,  
come come, my pretty,  
now I am dying.

Baritone, Children and Chorus

Oh, oh, oh, etc.

Oh, oh, oh, etc.

23. Soprano

Dulcissime,  
totam tibi subdo me!

My sweetest one,  
I give my all to you.

Blanziflor et Helena

24. Chorus

Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mund rosa,  
Blanziflor et Helena,  
Venus generosa!

Hail, most beautiful,  
precious jewel,  
hail, glory of maidens,  
radiant maiden,  
hail, light of the world,  
hail, rose of the world,  
Blanchefleur and Helen,  
noble Venus.

Fortuna Imperatrix Mundi

25. Chorus

O Fortuna, etc. (as at beginning)

O luck, etc. (as at beginning)

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**Flute**

Megan Connelly  
 Chen Li  
 Soo Hooi Oh  
 Rebecca Merola  
 Ashley Steen

**Piccolo**

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 Jesse Krinsky  
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 Chris Whitcombe  
 Charles Fricker#  
 Brent Behrenshausen#

**Keyboard**

Jeffrey Karper  
 Soo Hooi Oh  
 Donia Jarrar+

**Harp**

Andrea Wittchen\*

+Baker Music Scholar    ^Snyder Music Scholar    \*Lehigh Faculty  
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# Lehigh University Choral Arts

Steven Sametz, *director*

Debra Field, Associate *director*

Timothy Harrell and Eileen Wescoe, *rehearsal accompanists*

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Christina Aragona  
Mairin Augustine\*  
Sue Bachert  
Loris Baker  
Vi Ballard  
Andrea Joy Berends\*  
Jennifer Bibbs\*  
Sara Jane Black  
Betty Bramblet  
Barbara Cavalla  
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O'Koren\*^  
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Dorothy Sload  
Anne Taylor  
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## TENOR

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Owen Ferik+  
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2006 - 2007 Season

## September

10 at 3 pm

Faculty Recital: Deborah Andrus, *clarinet* / Paul Rosenberg, *horn*

17 at 3 pm

Faculty Recital: Debra Field, *soprano*: *Art songs of great opera masters*

30 at 8 pm

Faculty Recital: Eugene Albulescu, *piano*: *Schumann's Carnival*

## October

1 at 2 pm

Junior Recital: Sara Lupson, *oboe*, Ben McGehee, *piano*

14 at 8 pm

New York Jazz Repertory Orchestra: *Big Band Tribute: Basie, Lunceford, and Ellington*

28 at 8 pm

LU Jazz Ensemble, Jazz Band, Jazz Combos

## November

3, 4 at 8 pm

LU Philharmonic and LU Choral Arts: *Carmina Burana*

11 at 8 pm

LU Jazz Fusion: *Porgy and Bess*

## December

2 at 8 pm

LU Wind Ensemble: *Winds of the World*

4 - 7 at 12 pm

Noon Recitals: *Solo performers and chamber groups*

9 at 8 pm

LU Philharmonic Orchestra: *Bach, Beethoven, and Brahms*

10 at 4 & 8 pm

LU Choral Arts: *Christmas Vespers* at Packer Chapel

## January

27 at 8 pm

East Winds Quintet: *Quintets from England*

## February

3 at 2 pm

LUVME (LU Very Modern Ensemble): *Dances and Fables for the Family*

11 at 3 pm

LU Jazz Faculty: *CD Release Party*

24 at 8 pm

LU Philharmonic Orchestra: *Unplugged II*

## March

16 at 8 pm

New York Jazz Repertory Orchestra: *Such Sweet Thunder*

24 at 8 pm

LU Choir: *Life is a Cabaret*

## April

13 at 8 pm

LU Jazz Ensemble, Jazz Band, Jazz Combos

14 at 8 pm

New York Jazz Repertory Orchestra: *The Jazz Clarinet*

15 at 3 pm

Symphonic Band

15 at 7 pm

Junior Recital

16, 18 - 20, 12 pm

Noon Recitals: *Solo performers and chamber groups*

20, 21 at 8 pm

LU Philharmonic Orchestra: *The French Connection*

22 at 2 pm

Senior Recital: Sara Lupson, *oboe*

22 at 4 pm

Senior Recital: Ben McGehee, *piano*

27, 28 at 8 pm

LU Choral Arts: *Twentieth-Century Classics: Fauré and Stravinsky*

29 at 3 pm

LU Wind Ensemble: *Sunday in the Park*

30 at 8 pm

LUVME: Works for orchestra by student composers

## May

5 at 8 pm

Trio Lipatti: *Schubert and Arensky*